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Representation of Colorism in Pakistani Dramas: A Critical Discourse Analysis

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Abstract

This research gives an insight into discrimination based on color in Pakistani drama serials. The current study is limited to the analysis of the drama serial Parizaad aired in 2021. It employs Norman Fairclough's three-dimensional model to explore the connection that lies between different social practices and language. The analysis is delimited to the third dimension which deals with discourse as social practice as theoretical framework for this research. It meticulously unfolds associated prejudices and biases with light and dark skin tones depicted in the dialogues. The study explores particular language, words and strange attitudes of society aimed at the dark-skinned person. This study decodes the main thematic concerns of Parizaad drama highlights the social fabrication of colorism. It is revealed that colorism is deeply rooted in cultural and traditional values. The subject matter deals with the experience of a dark-skinned person through multiple angles, encapsulating multiple points of view. This study also puts an effort to display the social psyche of the central dark-toned character Parizaad. The main findings yielded by this research refer to the utilization of language as a means of exploring the underlying ideology behind Colorism. Within the context of the drama series entitled Parizaad, media discourse thoughtfully addresses the issue of color-based discrimination. The success of Parizaad at the end of the drama challenges the social fabrication. Parizaad gives a powerful message of self-empowerment and self-worth which possesses a positive impact on the society.

Keywords: Colorism, Critical Discourse Analysis, Social Fabrication, Skin Tone

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Introduction

The trends of colorism and racism are basically linked to the Westerners. These concepts are deeply rooted in the once colonized nations' tradition. It dates back to the era of colonization the 16th century, the idea of "White superiority" or "White Man's Burden", the lame justification that led to the destruction of multiple nations of other races and colors. According to the concepts of "White superiority", only the white skinned people are the supreme creation and the leaders. The rest colors and races are secondary in rank. The White Man's Burden, a satirical phrase used by Rudyard Kipling in 19th century, that defined the behavior of the white people towards other nations. White skinned people believed that it is their divine incumbent to make other races, civilized and human-like. This perspective of White people was actually a hypocrite propaganda to enter and rule the resources rich lands of nations around the globe. After stepping into these lands, the very first thing they did was to reject the local traditions and religions. The very first things they noticed were the appearances of the locals. (Jordan,1974) pens down the scenario of Whites 'colonization in African countries in his book titled as The White Man's Burden: Historical Origins of Racism in the United States. While discussing the first encounter between the colonizers and Africans he writes that the most striking or arresting feature of the Africans for the Englishmen, were their "black" color. They started calling them "Black" or "Negro". Soon to promote their superiority, the White men associated negative connotation to the word "Black" and "Negro". As per (Jordan,1974), before sixteenth century the word black meant something that is "deeply filthy, dirty, stained and foul". Moreover, they connected the standards of beauty and character with it. They marked black as bad, ugly, sinner, cursed, immoral, devil, savage and dirty. Whereas they presented white color as the symbol of purity, goodness, divinity, morality, rationality and Godly. Based on this notion, they kept on ruling different colored nations, resulting into imperialism. This ideology of white superiority was not limited to the Whites, rather they implanted this in the minds of the colonized humans.

This is the fundamental reason that even after the process of de-colonization, the once colonized nations could not get over the fabricated idea of White superiority. This gave rise to a new phenomenon that is known as "Colorism". Colorism is a kind of prejudice or discrimination that is manifested against individuals having

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dark skin tone. Unfortunately, colorism is a canker of postcolonial societies all over the world. Nowadays, having white-skin/light skin tone has become a symbol of wealth, beauty and high status among the black or brown nations. Dark-skinned individuals are discriminated due to their appearance. Problems and sufferings of people regarding colorism are now being given voices. Different platforms are being provided to talk about this sensitive yet important topic. These platforms include literature, media, social media, seminars, and public awareness conferences, etc. The main purpose of these programmes is basically to spread awareness about the topic of colorism and to share real life experiences of people.
Our Pakistani media is playing its vital role to convey the awareness about color discrimination. There have been number of Urdu drama serials being made, that are revolving around the problem of Colorism. One such drama that captured great attention of its audience in 2021 was Parizaad. which was aired on Hum TV. This influential drama serial was based on a famous Urdu novel under the same title Parizaad (2014) written by Hashim Nadeem. The dramatic adaptation of the Urdu novel was successfully carried out by Shehzad Kashmiri.

The play portrays the moving story of an average citizen who is constantly segregated in society because of his dark skin. He is undervalued and is subjected to illegal activities (Khan, 2022) The plot of this drama revolves around Parizaad, the protagonist, a young man, whose life has become a hell on Earth just because of his dark-skin color and low status in society. From being accused of harassment and rejected by his own loved ones due to his appearance, Parizaad comes a long way. His personal talent and abilities are shadowed by his dark-skin. People around him only judged him on the basis of the way he looks. He works from fingers to bones to at least get a high status, to please the society. As a worker, he works for millionaire businessman Behroz Karim. Due to his honesty and integrity during his employment, Parizaad becomes Karim's heir after his suicidal death (Hasnain, 2021).

After becoming rich and a successful businessman, people start to ignore his appearance. But the inferiority complex of being dark and ugly, that haunted his mind from his childhood did not leave him. A blind girl named Annie, falls in love with him and he also starts to get associated with her, but Parizaad remains in a state of confusion. He curses himself for ruining her life, he was constantly in fear

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that what if she sees me one day and regret her decision. Would she blame me of not telling her that I had dark-skin? Parizaad leaves for someplace without letting her know the address. Annie gets an eye surgery done; she can see everything now. Coincidently, she meets Parizaad and recognizes him by touching his face. They confess their love and start an Urdu language academy together.

The current study sheds light on dark aspects of Pakistani society regarding colorism as described in the play. The following discussion intends to offer a deeper comprehension of the manner in which Parizaad navigates the complex terrain of colorism, shedding light on the power factors, stereotypes, and words utilized to uphold or challenge current perceptions of beauty and worth through the lens of Critical Discourse Analysis (CDA).

Parizaad is an engaging case study for CDA by applying Norman Fairclough's three-dimensional model, providing perspectives on how language, interaction, and illustration influence the formation and diffusion of chromatic discourses. This research uncovers the fundamental concepts that can confront or support these discriminatory practices by critically evaluating the language surrounding colorism in Parizaad, giving a prism that allows us to examine broader societal views regarding beauty, identity, and acceptance. In doing so, this study attempts to provide improved awareness of the function that television plays in developing and portraying society's conceptions of colorism, as well as the ramifications for persons inside and beyond the story itself.

This paper is aimed to discuss the aspects of colorism within the context of Parizaad. It examines the portrayal of impacts of skin-color on the life of an individual by applying the concepts given by CDA. The study delves into the way color discrimination is deeply rooted in Pakistani society that are prevalent in the storyline of selected drama serial. Through the critical lens of CDA, it contributes to the representation of complex and sensitive social issues as touched upon by media discourse. It is aimed to unfold the purpose of using specific language and vocabulary in the drama that reflects the ideology of Pakistani society in terms of skin-color.

The significance of the research lies in its contribution as it adds into awareness of how colorism shapes societal attitudes. Moreover, it explores the way representation of color discrimination persists in popular media through

waid:14.5127/wahacademia31524

discourse, particularly in the setting of a frequently viewed drama like Parizaad. This research reveals the complex interconnectedness between language and the practices of society. It deals with the investigation of suitable usage of vocabulary that conveys definite ideas. This study uses CDA to shed light on the complexities of power relations and societal norms entrenched in the discourse concerning skin tone. This study highlights the nuances through which media has used language or discourse to offer valuable perspective about colorism that is practiced in society.

The research exclusively focuses on the episodes of Parizaad by applying CDA. Out of 29 episodes of the drama serial, only few instances are taken into consideration for the analysis. The main focus of the study is the third dimension of CDA which deals with discourse as social practice as theoretical framework for this research.

Review of the Literature

This study investigates the topic of racial prejudice in Pakistani drama serials, with a particular emphasis on the examination "Parizaad." Using Norman Fairclough's three-dimensional paradigm, the study focuses on discourse as a social activity and explores the complex relationship between language and social activities.

Moreover, this study aimed to convey the connection between Power and Discourse through a theatrical representation of power imbalances and distinctions between classes in Pakistani cultural, political, and bureaucratic settings. The research conducted was qualitative and exploratory in nature. Critical Discourse Analysis was employed as an appropriate instrument for this kind of evaluation. The theoretical framework for this project was based on Michel Foucault's theory of power and De Saussure's model of semiotic analysis. The findings of this study indicated that the creators of the dramas were intentional and attentive in the construction of the speech. They used every available aspect of the speech to convey their intended ideology (Tahir et.al, 2021).

The current study explores the representation of ideals of beauty, with a particular focus on how skin tone is portrayed as a factor influencing social opinions of appearance. In a nutshell, the primary key for educational, confidential, and market research has always been the literature review (Baker, 1985). Modification was a distinct means of transmitting the original message to a specific audience without regard for cultural variations. In a nutshell, modification was about deviating from literality or deviating from creativity by means of modifying, omitting, changing, illustrating, and so on. Yet despite these variations,

waid:14.5127/wahacademia31524

modification kept the original's fundamental idea/theme. This study attempted to investigate and comprehend deviation from the standpoint of adaptation in four dimensions, such as context, personalities, storyline, and resolution, with reference to Hashim Nadeem's novel "Parizaad" and its dramatic adaptation "Parizaad" by Shehzad Kashmiri (Khan& Khan, 2022).

Not only that, the current study centers on an examination of the character Parizaad in the 2014 novel Parizaad. The investigator examined the character of Parizaad in the novel Parizaad (2014) through the lens of Karl Marx's Marxism theory. The investigation involved a qualitative analysis by the researcher, revealing unmistakable Marxist undertones in Mr. Hashim Nadeem's novel. Marxism, as a contrasting social theory, focused on societal secularism, prejudice, class systems, and other societal issues. Similarly, Hashim's Urdu novel "Parizaad" depicted the dark side of Pakistani culture. This exceptional novel overtly criticized the norms of Pakistani culture, as well as its ruling class and affluent individuals, demonstrating how people behaved in reprehensible ways towards those less fortunate. Within this community, numerous "Parizaad" succumbed to the harsh societal conditions, addressing a myriad of issues such as inequality, class differences, and prejudice. "Parizaad" laid bare the harsh realities of Pakistan, ironically critiquing the established order of this civilization. In this culture, many individuals were subjugated based on color and ethnicity, referred to as filth insects (Shaikh & Sindhi 2022).

In addition, the preceding investigation delved into the protagonist of the Pakistani Urdu theater serial "Parizaad," who experienced double awareness. The narrative of "Parizaad" was rich with Marxist, racial, and social undertones. To scrutinize the research purpose, a non-empirical Textual Analysis Method was employed by the researcher, utilizing Du Bois' concept of double consciousness as a conceptual framework to assess the drama series. According to this framework, black individuals exhibit ethnic behaviors, resulting in the development of inferiority complexes and a sense of twoness. Similarly, the research study's evaluation of the serial revealed that Pakistani brown individuals, mirroring the white tradition of prejudice, felt superior to their darker counterparts. Furthermore, the influence of money was discernible, along with other societal issues (Hussain, 2022).

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waid:14.5127/wahacademia31524

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Furthermore, the goal of this research was to examine the interdiscursivity of Pakistani dramas using critical discourse analysis. This paper investigated the context, role, and use of interdiscursivity in four distinct Pakistani dramas. Asma Nabeel's Baandi, Zanjabeel Asim Shah's Cheekh, Shazia Khan's Baghi, and Syed Amer Ali Shah Husaini's Ab daikh Khuda Kia Karta hai. This study also discussed methods of speech and how vocabulary is used by distinct protagonists in various dramas to demonstrate their cultural histories through the eyes of media. The data was analyzed using Fairclough's dimensional model. The study also considered how interdiscursivity uncovers the hidden motive behind these beliefs. This research aimed to unearth situations and individuals (Arslan & Haroon2022).

This study fills a major loophole in the academic literature by examining colorism in Pakistani drama serials; it focuses on the evaluation of the 2021 drama "Parizaad.". There is a noticeable gap on the quiet ways that language is used to either challenge or reinforce prejudices held by society against those who have darker complexions.

Methodology

This paper intends to provide an in-depth examination of colorism in Pakistani drama Parizaad by analyzing distinct dialogues from Parizaad using CDA. This research also properly accounts for Fairclough's three-dimensional model that is "Social Discoursal Approach" which tries to more fully investigate the frequently inflexible links between discourse, practices, and occurrences including cultural and social institutions.

- **Three Primary methods in CDA**

The historical-discoursal, cognitive-discoursal, and social-discoursal techniques are the three primary methods used in CDA. The initial two methods are

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addressed basic aspects, but because the third approach i.e. The social-discoursal approach has been primarily used in this study, it is covered in length.

- **Historical Discoursal Approach**

Ruth Wodak is the principal academic linked to this strategy. Defined as the discourse-historical method, his sociolinguistic ethnographical CDA approach highlights the contextualized aspect of conversation and describes the expansion of this discussion throughout a range of historical periods. Wodak (1996) asserts that comprehension of the discursive methods requires comprehension of the historical and social context in which they were developed. The historical-discoursal approach's primary characteristics are as follows: 1. it is grounded on critical theory's social and philosophical perspective; 2. it addresses three essential components. 3. It seeks to include the social and political context, as well as historical sources, that inform the rhetorical occurrences.

- **Cognitive Discoursal Approach**

The primary figure behind this method, Van Dijk, is a firm advocate of using cognitive in discourse analysis. Ideologies provide the "cognitive foundation" for the actions of different groups in society, as stated by Van Dijk (1995: 18) as well as the drive to pursue their own objectives and passions. Since ideology offers the general, broad conceptual frameworks that arrange socially accepted attitudes, its relevance in discourse is obvious. Van Dijk demonstrates how discourse comprehension is addressed by cognitive theories. Language is understood by building mental models or representations. This is a continuous process that operates on two levels: locally, or microstructural level, and globally, or macrostructural level. Each manifestation is investigated at the microstructural level and every response is evaluated and incorporated into memory at the microstructural level. On the other hand, at the macrostructural level, thought processes combine a number of utterances to create a coherent representation. In actuality, Van Dijk offers a "schema" of the connections among ideas, culture, thinking, and language. Van Dijk (1993) argues that social cognition—also known as mental models or ideologies—is the means by which hegemonic authority subjugates minds of individuals.

- **Social Discoursal Approach**

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This method is primarily provided by Norman Fairclough, who emphasizes the social aspect of the discourse in his three-dimensional or three-dimensional framework. Language and other social behaviors have a dialectical relationship, according to Fairclough (1995a: 131). Language shapes not only social interactions but also other social interactions. The methodology is concerned with investigating both hidden and transparent linkages of domination, injustice, authority, and belief as manifested in speech (Wodak, 2022). Fairclough has undoubtedly enlarged Critical Theory by linking it to Discourse Analysis. Because of this dialectical link, CDA has evolved into a multidisciplinary or transnational framework that draws on writings by Gramsci, Althusser, Habermas, Halliday, Bakhtin, and Kress. In his classic book Speech and Social Change, Fairclough offers the social discoursal framework (Fairclough, 1995a: 98).

There are three different levels in Fairclough model: text, discursive practice, and socio-cultural. Every discourse event, as defined by Fairclough (1995a: 133), has three aspects:
1. All conversations and texts are spoken either written language,
2. Every text is produced and interpreted through discourse, and
3. Text is an aspect of social practice.

- **Discourse as text**

This is the first aspect of Fairclough's social framework, concentrating primarily on the subject matter of text and discourse's linguistic characteristics. This method makes use of the practice of discourse is concerned with the creation and reception of grammar, semantics, lexicon and vocabulary, Text structures and coherence are methodically examined. For instance, the impact of hiding the political processes can result from the use of passive verb phrases in news reporting.

- **Discourse as discursive practices**

Discursive practices play a part in the text's creation, and there are several approaches to both the creation and consumption of texts, per Fairclough (1995a: 58). Some represent discursive processes in a more limited sense, while others possess a more institutional quality. Communication transmission and reception are the focus of discourse practice. It is what creates social groups, interpersonal relationships, and cultural norms. It also creates the framework for text duplication and modification.

waid:14.5127/wahacademia31524

- **Discourse as social practice**

Discourse as social practice examines the dominant, philosophical, and social practices that are prevalent in society and demonstrates how discourse shapes and reshapes these practices. To comprehend the text's broader the past, political, ideological, and sociocultural context, the larger context aids in the explanation of a text's qualities. Regarding its manufacturing, dissemination and intake, we examine a text beyond its linguistic level and conversation. We examine the covert power dynamics and how they contribute to the creation and identifying imbalances of power amongst social actors. According to Fairclough, we ought to be equipped to handle both semiotic and nonSemitic factors at the moment. Fairclough recommends the following essential components for any social practice's structure:

- Movement and communication
- Interactions with others
- People
- The physical world

His all-encompassing methodology facilitates comprehension and interpretation of:

- A general situation when ideologies and discourses coexist in society
- The challenges posed by hegemony and its function in political as well as social exploitation of vulnerable populations
- How dominance molds our thoughts, opinions, and urges to control the behaviors of building institutions and how they guarantee the retention of power by creating the conditions

Analysis

For the analysis and discussion, the current study delves into particular instances in the storyline of the drama from different episodes. These specific events are adequate and help to understand the unique discourse of the drama serial. These highlighted episodes contain words that reflect the idea of colorism or color discrimination and explain that in what way society is dealing with it. The dark-skinned protagonist Parizaad, is the center of attention in the discussion. Parizaad has been targeted multiple times by people related to him. As mentioned earlier, the language of the play is Urdu, for the purpose of analysis, dialogues are copied

waid:14.5127/wahacademia31524

from English subtitles provided on YouTube. Following is the detailed analysis of the selected occurrences in the plot of the drama serial:

- **Dialogue: 1 (Ep.1)**

Manzoor (Parizaad's father): "*So, what's with this name you have given him? The whole neighborhood is laughing at us because of it …. But look at the name you have given "Parizaad" should at least look like a Parizaad but he's…*!"

- **Context**

The scene is taken from the very first episode of the drama serial. It takes the audience back in time to the day Parizaad was born. This episode is rich in symbols. The opening scenes show stormy and rainy weather, outside a small and old house, some men are standing and congratulating Manzoor, Parizaad's father on the birth of his fourth child. Manzoor does not look very happy and grateful as the baby boy seems burden to him. The stormy weather represents the birth of Parizaad, another burden on his family that was already struck by poverty. He was another destructive blow to his already crumbling house.

Due to lower status in society, Manzoor's feelings of happiness is dominated by worry for the future. There is another scene which shows the interaction of the society with Parizaad's mother Hamida. She is also dark-skinned, and is being teased by the neighbors and relatives about her baby's dark skin.

- **Analysis**

In this sentence, we can identify several aspects for analysis:

Evaluation: The phrase "He should at least look like a Parizaad" suggests an evaluation or judgment.

Question: "So, what's with this name you have given him?" This line shows disagreement or objection.

Parizaad as a Reference: The word Parizaad is used as an ideal to compare the beauty standards.

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Power Imbalance: The use of "He should" indicates an expectation or demand, and this expectation is imposed on someone else, which implies a power dynamic.

Unfinished Thought: The sentence ends with "but he's!" without completing the thought. This ellipsis can be significant and may indicate a sense of disappointment, frustration, or disapproval. The speaker leaves it to the listener to infer what they mean by "he's."

The selected lines are from the first encounter between Parizaad's parents in the episode while discussing Parizaad's birth. Parizaad's father is upset about the name and appearance of his son.

He feels guilt about his son's dark-skin and this guilt is put upon in his mind by the society. It is the societal pressure that forces Manzoor to argue with his wife that why you have named ur son "Parizaad"? The baby does not look like Parizaad, his appearance is totally opposite to Parizaad.

The word Parizaad is combination of two words "Pari" means "fairy" and "Zaad" means "child". So, Parizaad literally means "the child of fairies". In a stereotypical and white colonizer influenced society, a fairy is expected to be a tiny creature with lightest shade of skin and wings. But Hamida broke this stereotype and named her dark-skinned son a "fairy's child" or Parizaad. This bold step by Parizaad's mother created a tense situation in the society, they start making fun of her for merely loving her little child. Hamida was ready to face aby situation to defend her selection of name. Upon Manzoor's objection, she states that it is her final decision. She convinces him that she has the right to love her child. This affection is the purest form, free from the bounds of beauty standards, status and appearance.

Parizaad's father Manzoor is seen as a puppet in the hands of society. He is suppressed by his social surroundings three times. Firstly, due to his social status, secondly, his poor financial condition and thirdly his son's appearance. The introduction of the central character presented by a conflict between parent vs society, shows the deep roots of this ideology of colorism. Discrimination all starts with your home, the people with whom you are closest to.

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❖ **Dialogue: 2 (Ep.2)**

Asghar (Parizaad's brother): "*Did you look at your face before writing a letter to those respectable girls? Did you think you were equal to their status and position?*"

- **Context**

This episode shows Parizaad's life twenty years after his birth. He lives with his two elder brothers, Akbar and Asghar, their wives and his only elder sister Saeeda. Parizaad is a student, he is brilliant in Urdu. One of his well-off neighbors, Mirza asks Parizaad to give his daughter Naheed Urdu lessons so that she can improve her grades in Urdu prior exams. Parizaad agrees and starts giving her tuitions at her home. Under all these circumstances, one day Shauki, Parizaad's friend requests him to write a love letter as he wants to propose a girl. Parizaad fulfils his friend's request and writes the letter to Shauki's anonymous lover. Shauki's love turns out to be Naheed, Parizaad's neighbor. Shauki secretly climbs Naheed's house roof. Upon seeing his reflection, she screams and Shauki runs away the letter fells on the ground. Mirza picks up the letter, Naheed recognizes her teacher Parizaad's handwriting. And they accuse Parizaad of doing this immoral act of writing a love letter to Naheed. Mirza complaints Parizaad's brothers. This whole scenario is being watched by the whole neighborhood, embarrassed by the circumstances Akbar and Asghar, started beating Parizaad.

- **Analysis**

This scene shows Parizaad's discrimination by another blood relation i.e. his brother. Parizaad's brother says that he is too ugly and poor to express his love to any respectable girl.
Judgment: The question "Did you look at your face..." implies an evaluation or judgment about the appearance of the person being addressed.

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Respect: The use of "those respectable girls" suggests that there is respect for certain kind of women. These women are from high status; hence they have respect.

Status: “Did you think you were equal to their status?”

In this scene, Parizaad’s brothers are treating him like their father, Manzoor, highly under societal pressure and abusing Parizaad. On the other hand, Saeeda, his sister can be seen defending him like his mother without caring about the perspective of people.

Asghar is reminding Parizaad of his real place in the dynamics of society. They didn’t bother to ask Parizaad about his side of the story. They did not care about the psychological and physical pain Parizaad went through. All they were worried for was their scarcely dignity. When Asghar scolded Parizaad that, “Did you look at your face.?" This question is itself a threat to Parizaad’s personal identity. These remarks are enough to make an individual insecure about his looks.

Alike Parizaad’s father, his brothers are solely concerned with their face-saving and terms with the society. Society’s opinion is their first and foremost priority. They were more ashamed of this accusation because they knew about their value as a member of lower class. The power is in the hands of the rich, the poor people are just there, to follow the footprints and orders of the upper class. Asghar mentions the class difference between the class of Mirza’s daughters and Parizaad. It would be not considered a crime if it had been done by a person equal in status as the Mirza girls. For example, Majid, the actual lover of Naheed. He was with Naheed at the time Shauki went to deliver his letter.

waid:14.5127/wahacademia31524

- **Dialogue: 3 (Ep.2)**

Naheed: "*No one could ever even imagine that you and I would…*"

- **Context**

This dialogue by Naheed has a particular background. Parizaad notices Naheed sitting in a restaurant with her lover Majid. Upon seeing Parizaad she becomes nervous. Then Majid also sees Parizaad and convinces him to come sit and have a word with them. They tell Parizaad that they knew that it was not you who threw the love letter, it was somebody else. They stayed quiet and did not reveal the truth because they did not want to ruin their relationship because of society's poking fingers. They did not correct the people that Parizaad was not the culprit because in this way Naheed's reputation was safe. The people would only blame Parizaad because it is impossible for a young, fair and rich girl to love a man like Parizaad.

- **Analysis**

Here Naheed states an incomplete sentence but this sentence has multiple underlying meaning. She thinks that Parizaad is dark and she is white. So, no one can even think that there can be any marital relation between Naheed and Parizaad. Naheed, whom Parizaad secretly used to admire used him like tissue paper only due to his appearance. She played a cunning move, and made Parizaad the morsel of society's cruelty. She was very selfish in this case as she did not care about Parizaad's dignity and his image. She just took advantage of her beauty, color and status.

Her incomplete sentence, thrashed Parizaad, insulting his appearance and telling him about his devaluation among people.

Subjectivity and Concealment: The use of "No one could ever even imagine" suggests that is something surprising and impossible.

Social Norms and Expectations: The words "You and I…" are conveying a sense of difference, that these two entities are distinct are opposite from each other.

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❖ **Dialogue: 4 (Ep 10)**

Layla Saba: *" My friends will make fun of me! What is this Nazar Battu you have got guarding me!*

Agha Behroz: *"Come on then, think of him as a charm to ward-off the evil eye and let him sit with you."*

- **Context**

This episode narrates Parizaad's journey in Karachi, where he works for a millionaire businessman, Agha Behroz. Behroz has a young and fair wife Layla Saba. Behroz orders Parizaad to be the bodyguard of Layla and follow her like a shadow.

This conversation between Layla and Agha reveals that how Parizaad as a guard is threat to the perfection of Layla's white skin. Behroz convinces Layla that let this flaw be your safety from evil eye.

- **Analysis**

Layla Saba, the wife of a billionaire, is disgusted by Parizaad's presence as a security guard with her. While arguing with her husband she mentions that her friends will make fun of her just because the guard, i.e. Parizaad is dark-skinned. Layla considers Parizaad a threat to her beauty. The conversation between husband and wife reflects their stereotypical mindset that objectifies the dark-skinned person. They call him "Nazar Battu", a kind of charm that is itself ugly but wards off evil, avoids evil eye when placed near a beautiful person.

This shows that obsession with white color and inferiority complex is not bounded to the poor but it also impacts the rich people.

Moreover, Parizaad's dark complexion was a threat to Layla's beauty, she felt insecure about her looks due to Parizaad influence. Due to the stereotypic

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mindset, Layla's status forced her to wear a lens that shows black people as inferior.

Peer pressure: The statement, "My friends will make fun of me," highlights the impact of other people on the life of an individual. This is a kind of fear, complex and it is not limited to the lower-class people.

Nazar Battu: In South Asian culture, Nazar Battu is any kind of charm or material that wards of evil eye. Here, Parizaad is being objectified in comparison with a light-skinned lady. He is called as Nazar Battu.

- **Dialogue: 5 (Ep: 21)**

Parizaad(soliloquy): "...to get duped by falling in love again, are you? Have you forgotten? First Naheed, then Bubbly...then Lubna, and now this Annie?"

- **Context**

Parizaad in this episode has become the heir of Behroz's property after his suicidal death. After listening to Parizaad's poetry a blind girl Annie starts liking him as a fan. She requests him to have a meeting together. After returning from the meeting, Parizaad looks himself in mirror, and starts soliloquy. His conscience tells him that he has started having feelings for Annie.

- **Analysis**

Here, Parizaad is talking to himself, actually the Parizaad from past is addressing to the present Parizaad. It reflects the "inferiority complex" he had throughout his life. He had been admirer of ladies with fair complexion, even when he had a low status. He dreamt to marry a fair-skinned girl since his childhood. This desire was

waid:14.5127/wahacademia31524

generated in his personality due to the influence of society's priorities. But on the other hand, he fears of proposing a light skin tone woman, he is afraid of the rejection he might get, as his complexion is dark. He himself is embarrassed, by the number of girls he had admired. He made his heart suffer, to overcome the fear of rejection.

"To get duped" to get deceived, Parizaad recalls his past interests in Naheed, Bubbly, and Lubna. Unfortunately, he only yielded disappointment in liking these women.
Parizaad, is trying to convince himself that do not take risk again in his matters oh heart.

Hence, all these dialogues are focused on the language, the type of discourse writer has used to emphasize complex notions. Colorism has its deepest roots in the base of every society. Especially those societies which were once victims of colonization. The issue that has been raised in this drama, makes its viewers to ponder the reasons this disease of colorism is widely spread among the people. Color is no more solely a gauge to measure someone's beauty, but to judge his or her character and status.

Conclusion

The examination of particular lines from the drama serial "Parizaad" shed light on the prevalent problem of colorism in Pakistani society. The speech of the characters reflects deep-seated prejudices and biases linked with skin tones, accentuating the difficulties experienced by the dark-skinned main character, Parizaad. The conversations show how societal norms of beauty, dignity, and marriage expectations lead to color prejudice. The implementation of Critical Discourse Analysis (CDA) within a structure of Norman Fairclough's three-

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dimensional model aids in the elucidation of the fundamental beliefs and power dynamics incorporated into language. The dialogues examined illustrate individual assessments, societal norms, and the impact of cultural ideas and superstitions on the perspectives offered by the characters.

The portrayal of Parizaad's challenges in a society that prizes lighter complexions, incidences of family discrimination, and other key findings. This television series not only shows the terrible implications of colorism but also tells a story of independence and tenacity, as demonstrated by Parizaad's achievement against societal biases. The study emphasizes the importance of media discourse in forming and reflecting public notions of aesthetics, individuality, and acceptability. Finally, the CDA analysis of colorism in "Parizaad" provides an advanced awareness of how speech both supports and confronts discriminatory practices. This research contributes to creating knowledge about the social construction of colorism in Pakistani society, enabling a more educated conversation on this pervasive subject by digging into the complexities of communication. The results of the study show the deeper roots of colorism engraved in the minds of individuals.

The language or discourse is the echo or voice of our minds. Hence, it reflects the perspective a set of people bear. The dialogues selected for discussion are tale themselves, as they speak up the minds of the characters talking. The main job of CDA is to unravel the hidden complexities of a discourse. So, the examples in analysis have linked the conveyed spoken ideas, by joining the threads of context and overall happenings.

waid:14.5127/wahacademia31524

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